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The Magazine of Motion Picture Photography



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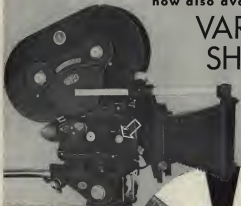
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## Cinematographer

June, 1959 • Vol. 40, No. 6

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# WHAT'S NEW

in equipment, accessories, services



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Boston Fearless Corp., 11005 W. Olympic Blvd., Los Angeles 64, Calif., announces a new automatic rapid spray film processor for 16mm or 8mm B&W, with processing speeds up to 150 feet per minute for positive and up to 100 fpm for negative. Complete processing time for positive films is as short as 5 mins. from dry to dry.

Fast processing time is made possible by high engagement spray application of developing solution, fix and wash. Impingement drying is also employed. Optional is silicone antistat and equipment to give film an archival wash.



## AUDIO TAPE SPLICER

Photographic Industries, Inc., Croton-on-Hudson, N.Y., offer an inexpensive, efficient splicing kit for editing and splicing 1/4-in. sound tapes. Kit includes splicing block with cutting blade and supply color-coded Mylar splicing strips. List price is \$1.95 at most photo and music stores.

## MAURER CAMERA BLIMP

Cinema Equipment Co., Inc., New York, N.Y., announces a new CECO Blimp for the Maurer 16mm sound camera that is streamlined in its styling and features an external finder and a



cam-system for parallax correction in making follow-focus shots. Lenses from 15mm to 100mm can be used. An optional hood is available for use with 1200-ft magazines. External finish is grey crackle enamel.

## PLANOTYPE

Cinema Equipment Co., Inc., New York, N.Y., announces appointment as distributors of Planotype for making titles for motion pictures, captions for TV commercials, and test for commercial art work, etc. Planotype characters are available both opaque and transparent and in a wide variety of type faces and in colors. Planotype letters are re-mable, making them ideal for motion picture use. Write C.E.Co. at 315 West 43rd St., N.Y., for brochure and prices.



## MISSILE RECORDING LENS

A new wide-angle lens with a rugged GSAP mount designed to withstand accelerations as high as 50 Gs is announced by Truitt Corp., Encino, Calif. Lens was designed for missile scoring systems. Speed is 1/15 with a 110° field of view. It is also available in C-mount.



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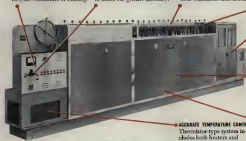
All tanks are type 316 stainless steel with bottom drains. Accurate temperature indication provided.

### ACCURATE TEMPERATURE CONTROL

Thermistor-type system includes both heaters and refrigeration, holds temp. to within  $\pm \frac{1}{4}^{\circ}$ .

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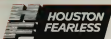
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## Walter Strenge Re-elected President Of The A. S. C. For 1959-60



WALTER STRENGE (center),  
re-elected President of the  
American Society of Cinema  
Technicians for 1959-60, and  
three of the Society's officers  
who also were re-elected for  
a second term. They are,  
from left: Hal Mohr, 2nd VP,  
Arthur Miller, Treasurer,  
and Bob deGrasse, Sgt. at Arms.

MEMBERS OF THE American Society of  
Cinematographers last month re-elected  
Walter Strenge President for a second  
term. At the same time, three of the  
Society's officers also were re-elected to  
serve for a second consecutive term.  
They are: Hal Mohr, 2nd V-Pres.;  
Arthur Miller, Treasurer; and Robert  
deGrasse, Sergeant-at-Arms.

New Officers elected are: Lee  
Garnes, 1st Vice-President; George  
Foley, 3rd V-President; and Charles  
G. Clarke, Secretary.

Elected to the Society's Board of  
Governors are Barnett Guffey, Ray  
Benabach, Harold Rosson, John Setts,  
and Philip Yarners. The Govern-  
ment will serve during 1959-60 along  
with incumbents Joseph Biese, Milton  
Kramer, and Joseph Rittenberg.

Alternate Board Members elected for  
a one-year term are: Sol Halpern,  
Loyal Griggs, Paul Eagler, Daniel  
Fapp, Thomas Tutwiler, Joe Mac-  
Donald, George Czernia, James Van  
Tass, Charles Salerno, Jr., and Stanley  
Corias.

President Strenge, one of the best-  
and of free-lance directors of photog-  
raphy in Hollywood, began his career  
as a cinematographer in 1921 at the  
Foxboro Players-Lasky studio in Long  
Island, New York. He was one of the  
founders of Local 644, I.A.T.S.E.,  
New York City, was elected to the  
Local's Vice-presidency in 1928 and  
elected President in 1929, which office  
he held until 1934 when he moved to  
Hollywood.

Strenge was one of the first camera-  
men to photograph films for television  
and reportedly the first to use Tri-X  
film in photographing TV films. Many  
of his recent assignments have been for  
Family Film, Hollywood producers of  
religious motion pictures; also for tele-  
vision commercials and industrial film  
production. In between he manages a  
major film assignment. One of his re-  
cent best was "Cry Tetroe," which  
received considerable praise from  
critics for its outstanding black-and-  
white photography.



LEE GARNES  
1st V-Pres.



GEORGE FOLEY  
3rd V-Pres.



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## TECHNICAL QUESTIONS & ANSWERS

Conducted by Walter Strang, A.S.C.



**Q** Questions relating to cinematography or other phases of film production are invited from readers and will be answered by letter by Walter Strang or by other qualified members of the American Society of Cinematographers. Questions and answers considered of general interest will appear in this column.—Ed.

**Q** How can I obtain a diffusion or soft focus effect similar to that in common use in Hollywood around 1935? There was a certain liquid substance in this style which I have not been able to match. I have tested available diffusion and fog filters as well as various types of materials.

**A** Also, what is the best method for achieving a night effect in daytimes with Commercial Kodachrome? Please state the filter one should use and the exposure recommended.—R. L., New Orleans, La.

**Answer:** The question of how to obtain a diffused or soft focus effect might be answered by ten different professional cinematographers in as many different ways. Several of the methods that have been effective are as follows: One is to use a game malle in front of the lens. For this, fine manzanilla sapling from sheer nothing to heavy silk (depending upon the softness of effect desired) may be used. Tests should be made to determine amount of diffusion required. Allowance should be made for the diffusion in the exposure, as the setting is heavy enough to effect exposure considerably.

Glass diffusion discs may also be used. These vary in density and design. Some have raised concentric circles on the surface, with the circles varying both in thickness and width. Still others have etched and star-shaped designs. Both glass malle and glass diffusion discs may be used together to obtain a particular soft focus effect.

Answering your second question: the best method for achieving a night effect in daytimes with Commercial Kodachrome is to remove the B3 filter from the lens, avoid white or light

skins, and restrain your laboratory to print the scenes for night effect.—Lester Sherer, A.S.C.

**Q** I use a Bell & Howell TODA camera with infrared, viewfinder and neck over. What is the most practical place to mount a No. 35 gelatin filter?—M. A. W., Santa Cruz, Calif.

**Answer:** I use a TODA camera and I mount the B3 gelatin filter in back of the lens. You can purchase Eastman filters to fit your lenses.—Elder Strang, A.S.C.

**Q** In Hollywood film productions, what materials are used in the construction of structures that are to be blown up by explosives?—R. R., Philadelphia, Pa.

**Answer:** Fiberglass, balsa wood, Laminax, cloth, paper and sheet lead are the main materials used for the construction of miniature boats, cars, planes, etc. Buildings are constructed of any type of thin wood.—James Gordon, A.S.C.

**Q** I am wondering about the feasibility of anamorphic lens photography in conjunction with operation on the eye. To your knowledge has this ever been done or is the distortion so great as to make film shot in this manner unusable for making?—J. C. O., Chicago, Ill.

**Answer:** It is not possible to get very close to a subject with an anamorphic lens, so for this reason I believe it would not be possible to photograph an operation with this lens.—Elder Strang, A.S.C.

**Q** We plan using three different 16mm cameras to shoot our next production. How can we insure that frame lines of all three cameras will match?—J. S., Glendale, Calif.

**Answer:** Shoot a short test strip with each camera, then compare frame lines with sprocket holes and have aperture plates adjusted in those cameras that require it so all camera apertures are uniform.—Tom Taintor, A.S.C.

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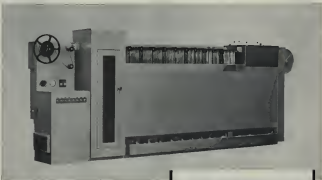
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# HOLLYWOOD BULLETIN BOARD

News and pictures of the A.S.C.,  
its members, and important  
industry personalities

Producer-director Sheldon Leonard told members of the American Society of Cinematographers last month that much of the production-cost savings being credited to the use of video tape are illusory. Leonard was guest of honor at the ASC's April dinner-meeting.

"The instantaneous playback is a *gusher* trick," he said. "A good director should know what he's got on film. As for money savings, they're illusory. There's talk that crew costs for VTR are lower, but as tape improves and is used more, the costs mean more. Costs, however, shouldn't be the determining factor, but how much better one can do the show."

Leonard is director of the "Danny Thomas Show" for TV, which is photographed by Bob deGruze, ASC.

• • •

Mat Wale, ASC, is in Osaka, Japan, photographing "The Last Voyage" in color for Andrew L. Stone. Production will involve spectacular actual sinking of the new-ordered liner *Isle de France* awaiting dismantling for scrap.

• • •

Stanley Carter, ASC, was guest speaker at a special session of the Motion Picture Division of Theatre Arts at Univ. of California at Los Angeles on April 23rd. Subject was the filming of "The Magnificent Ambersons," which Carter photographed in 1928.

• • •

ASC Members mourned the passing last month of two veteran cinematographers. Ira H. Morgan died April 9th following a Battering (Brain). George Teague died suddenly two weeks later. Teague was co-ordered the "Father of the Semi-Projection Process" in Hollywood and developed much of the equipment used in the infancy of this process at Fox Studio.

• • •

Karl Freund, ASC, will again attend the International Illumination Conference in Europe this year as American delegate. Conference takes place in Brussels in June. Freund reports to visit motion picture centers in England, France, Germany and Italy before returning to the U.S.

• • •

Alvin Susskind, ASC, embarks this month for Europe where he will photograph a series of shows in various European locales for Art Linkletter's "People Are Funny" TV program.

Susskind also will direct the photography of the Gracie Hart "You Bet Your Life" TV show when production is resumed in the new series this summer in Hollywood.



SHELDON LEONARD'S speech following introduction by ASC Pres. Walter Strang (standing, right) before luncheon of Arthur Miller and Charles G. Clark, seated. Leonard was guest of honor at the Society's April dinner-meeting held in Hollywood. Leonard later cited his views on videotape.



JOSEPH RUTENBERG, this year's Academy Award winner for best color cinematography ("Days"), was presented memento of his achievement by President Walter Strang at the ASC's April meeting. Similar presentations were cited for Sam Leventh, Oscar winner for B&W cinematography and to other nominees.



SID SOLOW, head of Consolidated Film Laboratory's Hollywood branch, made unbridled appearance at meeting in role of storyteller.



HERBERT ALLEN, Business Manager of Camera-Udon in Hollywood, gave assembled cinematographers optimistic views of the future.

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# PHOTOGRAPHIC ASSIGNMENTS

WHAT THE INDUSTRY'S CAMERAMEN WERE SHOOTING LAST MONTH

ARTICLES INDICATE TELEVISION FILMS

## ALIBI ARTISTS

JOHN EMMETT, ASC, "The Rat" (Liberty Pictures) with Vincent Price and Agnes Moorehead; Crane Wilbur, director.

## AMERICAN NATIONAL

NORMAN ARNOLD, "But Not for Me" (Ziv-TV) with Gene Barry.

RICHARD RUGGINS, NORMAN ARNOLD, BOB HOFFMAN, ROGER STEINBERG, "Rough Riders" with Kent Taylor.

LENN KRAVITZ, ASC, "Commercials" (Stadio Film Service).

BOB HOFFMAN, NORMAN ARNOLD, GUY FORTER, "Red Tent" (Ziv-TV) with Gene Clark.

BOB HOFFMAN, "See How?" (Ziv-TV) with Lloyd Bridges.

## CALIFORNIA STUDIOS

HENRY SWART, ASC, "Commercials" (Reelaid Prod. Co.).

FRANK SCOTT, "Commercials" (Reelaid Prod. Co.).

KENNETH PEACH, ASC, "New Industrial Film" (Reelaid Prod. Co.).

JOHN ALLEN, "22 in the Moon" (Lana Prod.) with Ken Clark and Robert Montgomery; David Bradley, director.

## CASCADE PICTURES

ROY SCAMMERS, "Commercials" (Elwood Barlett, ASC, "Commercials").

## COLUMBIA

GUY ARNOLD, ASC, "Thomas Reed Show" (Screen Gems) with Donna Reed Oscar Rudolph, director.

J. THOMAS COVATTA, ASC, "Naked City" (showing in N.Y.).

TED MOORE, "Admission in Africa" (C-Scope & Color, Warwick Prod.) showing in Africa with Robert Taylor; Richard Thorpe, director.

SAM LEVINE, ASC, "Anatomy of a Man" (C-Scope) Carlyle Prod., showing in Michigan with James Stewart and Lee Remick; Otto Preminger, director.

BURVITZ GUTY, ASC, "Eyes of the Canyon" (Thunderbolt Prod., C-Scope & color) showing in Am. with Cornel Wilde and Victoria May; Don Siegel, director.

DAVID MORRIS, "Our Man in Havana" (Kensington Prod., C-Scope, showing in Britain) with Alec Guinness and Michael O'Keefe; Carol Reed, director.

BENNY FREEDER, ASC, "Ivory Legend" (Alcoa Goodson Theatre" (Screen Gems).

JACK ETRA, "Hakone" (Screen Gems) showing in Fla. Herman Jovan, director.

GEORGE FRIDLAND, "Our Man, with Freeling" (Stanley Dunes Film) showing in Paris with Yul Brynner and Kay Kendall Stanley Dunes, director.

ARMISTE BENTLEY, "Man On a String" (RD D. Corp., showing in Dallas) with Ernest Borgnine and Kerwin Matthews; Andre de Toth, director.

## DUNN STUDIOS

WILLIAM SODER, ASC, "Toby Tyler" (Twinsinger) with Kevin Corcoran and Henry Calvin; Charles Barton, director.

PAUL BECKER, "Kobayashi" (Baron Van release, Technicolor, shooting in England & Sweden) with James MacArthur and Peter Finch; Robert Stevenson, director.

## FOX WESTERN AVENUE

GUY ROE, ASC, "Turkdown" (Fox Star Prod.) with Robert Clary; "The Redskins" (Fox Star Prod.) with Chuck Connors.

GEORGE DUKAKIS, ASC, "David North Show" (Fox Star Prod.) with David Niven; Red Simpson, director.

GEORGE DUKAKIS, ASC, "The Detective" (Fox Star Prod.) with Robert Taylor.

CHARLES BURKE, "Black Saddle" (Fox Star Prod.) with Peter Breck; "Richard Diamond" (Fox Star Prod.) with David Jensen.

HENRY SCHWARTZ, "Commercials" (Fox Star Prod.).

## GENERAL SERVICE

HARRY WILD, ASC, "The Bob Cummings Show" (Laurie Prod.) with Bob Cummings; Edmund McCamp, Bob Cummings, director.

NEAL BUCKNER, "The Adventures of Ozzie & Harriet" (Stage 5 Prod.), with the Meltons; Gene Nelson, director.

FRANK PHILLIPS, "Rodeo Patrol" (Galla Prod.) with Richard Widmark; Juan Yarbrough, director.

## INDEPENDENT

FRANK FLAHER, ASC, "The Unholy Terror" (Panorama & Embassy color; Herby-Hill-Lanaster for U.S., showing in Mexico) with Bert Lancaster and Audrey Hepburn; John Huston, director.

JOSPH BERN, ASC, "Olds Against Tomorrow" (Markel Prod. Co. release, showing in N.Y.) with Barry Belts and Robert Ryan; Robert Wise, producer-director.

MARGY GORDON, ASC, "Three Came to Kill" (Premiere Pictures for UA) with Cameron Mitchell and Elaine Edwards; Edw. L. Galt, director.

JAMES SELLEN, ASC, "Marilyn Test Project" (A.A. Athletic Movie Range, Cape Canaveral, Fla.).

MIRIAM NEDERLAND, "Beyond the Time Barrier" (Panda Int'l Prod., showing in Dallas) with Robert Clary and Barbara Tompkins; Edgar Ulmer, director.

CLARENCE WARRINGTON, ASC, "Daddy of a High School Boy" (American Int'l Pict.) with Arlin Snyder; Bart Tupper, director.

GEORGE STAMM, "Jet Set the Atlantic" (Gardenside, Beachside Business Prod., International release, shooting in Spain and Mexico) with Guy Madison and Virginia Mayo; Byrne Hulin, director.

JOE MACDONALD, ASC, "The Gallant Hours" (Cagney Montgomery Prod. for UA release) with James Cagney and Deanna Dugan; Robert Montgomery, director.

## NETWEST STUDIOS

WALTER STINECKE, ASC, Series of religious pictures (Family Films), Edgar Drew and William Claxton, directors.

## NETV STUDIOS

JACK MARIN, "Revenue 87" (Gardline Inc.) with Jan Dine and Lang Jeffers; William Beaudine, director.

CLARK KIMBLE, ASC, "Thunderbolt" (pink) Oliver Drake, director.

WILLIAM WHEATLY, ASC, "Phyrmann" (May Int'l Prod.) with Randy Sparks and Virginia Seranova; Sidney Salovey, director.

## NETRO-GOLDENTHORN

LESTER STONE, ASC, "Cal Humphrey & Flunk" (Jody Film Prod.) with Alan May and Frank Jenkins.

WILLIAM SPENCER, "The Thin Man" with Peter Lindbergh and Phyllis Kirk.

ROBERT SKOTCHDOPOLE, and ROBERT BRUNY, ASC, "It started with a Kiss" (C-Scope & Color) with Glenn Ford and Debbie Reynolds; George Marshall, director.

DAVE DEVEREAUX, "One Step Beyond", John Newland, director.

JOHN NICHOLSON, "Resolute" (CBS-TV) with Eric Fleming and Clint Eastwood.

WILLIAM MARSHALL, "The Lawless Years" (Jack Chiswick Prod.) with James Gregory and Robert Knepper; Allen Miner, director.

"Pinky Marlowe" (Jack Chiswick Prod.) with Phil Carey, Iva Karkhan, director.

PETE VONEL, ASC, "Torture, the App Man" with Debrah Miller and James Earle Ray; Joseph Newman, director.

JACK RUSSELL, ASC, "Girls' Tense" with Marie Van Dorn and Mel Tormé; Charles Busch, director.

JIMMY RUTENBERG, ASC, "The Wreck of the Mary Deare" (C-Scope & Color) with Gerry Lopez and Charlton Heston; Michael Anderson, director.

MILTON KRAMER, ASC, "Home from the Hill" (C-Scope & Color) with Robert Hirsch and Eleanor Parker; Vincente Minnelli, director.

## MCGOWAN STUDIOS

RAY FORTER, ASC, "Commercials" (LaRita Prod.).

## MOTION PICTURE CHISE

ROBERT DE GRANT, ASC, "Daddy Thomas Show" (Dennis Prod.) with Danny Thomas; Sheldon Leonard, director.

NICK MURRAY, ASC, "Lucky Bell, Don Aron Show" (Dennis Prod.) with Lucille Ball & Don Aron; Harry Thorne, director.

Continued on Page 382

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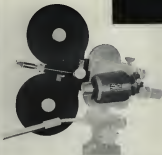
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**WORST THING ABOUT** early morning shooting schedules was the piercing cold. Here camera crew wears heavy parka coats while shooting winterized scenes in New York harbor.



**TO GET LOW-ANGLE SHOT** with desired perspective of actor Harry Belafonte walking New York street, cameramen first crouch angled by camera from low set-up. And Belafonte elevated on platform.



Filming the impossible for

## "THE WORLD, THE FLESH AND THE DEVIL"

By DARRIN SCOT

TO PHOTOGRAPH New York City as a barren, utterly desolate metropolis, so completely devastated by a "purple cloud" of radioactive death that not a living person, nor animal nor bird remains moving along the mean canyons of the world's busiest urban center—this was the almost impossible challenge flung at Director-scenarist Ronald MacDonald and Director of Photography Harold J. Mierzecki, A.S.C., as filming MGM's highly provocative photoplay, "The World, the Flesh and the Devil." That they succeeded brilliantly in doing just that is evident in every foot of this imaginative, controversial and consistently exciting film.

The feature, while not strictly a "message" picture, has several socially significant things to say—but aside from this it has a cinematic integrity rather rare in major studio

production where the films' creators must these days keep a sharp eye focused on the recurrent demands of the box office. In stating these definitive and unwavering cinematic objectives, MacDonald said: "The first decision was to make a picture completely different from any which had preceded it, or might follow. The second decision was to avoid at all cost any suggestion of morbidity, and to keep



**TOUGHEST SCENES** to light were those in coal mine where Belafonte is trapped for five days. Lighting here is imaginative and successful.

the film on a high plane of pictorial interest without resorting to the easy trip of death and destruction. The third driver, more bold than all the rest, was to place the scene of action in New York City—empty of its teeming millions." To achieve these objectives photographically, Marzotti has done a magnificent and well-nigh superhuman job of photography. The sharp impact of the film is due very largely to his aesthetic lighting, dramatic camera angles, and the stark honesty and gloowering mood with which he has managed to achieve his photography.

Briefly stated, the story concerns a proud, intelligent, mechanically efficient Negro (played by Harry Belafonte) who is trapped in a mine shaft for five days during which all habitation in the United States, and presumably the rest of the world, is wiped out by nuclear warfare. Emerging from the mine unharmed, he makes his way to completely deserted New York City where he becomes convinced that he is the only living person remaining on earth. Later he encounters lugger Stevens who has also survived because she was in a decompression chamber during the atomic warfare. The film concentrates on Belafonte's efforts to keep them alive in a lifeless world. Later they are joined by Mel Ferrer, who has also escaped death, and who now becomes the third angle of an offbeat love triangle. The action culminates in a hair-raising chase and gun fight through the echoing canyons of Manhattan, until reason takes over and the film ends on a hopeful note.

The picture was filmed in black-and-white Claesmeccope, and it has a mood of grim desolation that could never have been achieved in color. Actually, shooting in color would have been impossible since the picture was filmed under such unfavorable light conditions that it strained even the exposure latitude of the finest available black-and-white emulsions.

In commenting on the almost documentary-newsreel quality of the photography, Marzotti explains: "We wanted it as natural as we could get it. Director MacDougall also wrote the script and he had very definite ideas as to the effects desired. We shot precisely to get those effects. In order to achieve realism I used very few booster lights—

just a few photofloods in the close shots to clean them up a bit and get into the actor's eyes. Actually, it would have been a problem to obtain lights in New York at the time, since there were several other companies shooting there also. For example, Bill Daniels, A.S.C., was shooting a color production and had just about everything in rental equipment tied up. However, typically 'studio-lighted' scenes would have been out of key with the mood of the story."

Two separate location trips were made to New York, exactly a year apart and in the fall season. Only the three actors and seven key technical personnel made these trips from Hollywood. Camera, sound, lighting and grip crews were engaged in New York and worked most efficiently with the Hollywood people.

On the first trip the company was in New York for a month, but because of the nature of the shooting it was possible to complete only one or two scenes each day. At this time Marzotti shot the huge panoramic views of the city showing literally miles of mid-Manhattan streets littered with debris, but with not a light showing or a living thing moving; scenes of Belafonte pulling into New York harbor in an unboarded motor boat, with not a single other boat or ship moving; and Wall Street, the financial hub of the world—dead and inert.

For the second round of location shooting, MacDougall and Marzotti went to New York ten days ahead of the rest of the company and plotted each shot. Elaborate charts were made to show what time of day to shoot in what location for best effect. On this trip scenes were shot in Exchange Place, Maiden Lane, from the top of the Waldorf-Astoria, in Herald Square and Times Square.

The shooting of the sequence in Times Square pointedly illustrates the type of problems encountered. This famous intersection—normally one of the most congested metropolitan areas in the world—was to be shown utterly deserted except for Belafonte. There could be no moving automobiles or buses visible as far as one might see, no traffic lights operating, no advertising signs flashing, indeed no sign of life whatever as Belafonte ran towards the camera from

Continued on Page 378



AT SIX O'CLOCK in the morning and with clouds overhead, Marzotti shot scenes like this for his film at 1/23 and 1/12. The available light registered only 25 foot candles on his meter.



MARZOTTI and his camera crew had but three minutes to shoot scenes such as this in midtown New York, while traffic and pedestrians were held in check out of camera range.



## THE TELEVISION

"I do think everyone should be a Ford owner, don't you?"

By GEORGE W. WOOLERY

IT STARTED AS A GAG, according to Bill Melendez, director for Playhouse Pictures, producers of television film commercials in Hollywood. "When Ton de Paulo of the J. Walter Thompson advertising agency asked us for some new ideas for the TV spot campaign of the Ford Dealers of Southern California, we worked up one or two story boards to submit to the agency. Then, in somewhat of a brainstorming fashion, we hit upon our 'Thinking Dog' as a gag. We liked it, sketched it out, and sent it to de Paulo along with the others for a chuckle."

Two days later, Playhouse Pictures received the word that the choice had been made. It was the "Dog." And that was the beginning of the one television commercial everybody is talking about.

Playhouse has created and produced commercials for the Ford Motor Company for the past five years, ever since the popular "IT'S A FORD!" commercial—probably the only other spot that has caused as much comment for the company. But aside from the fact that the "Dog" was the most talked about commercial locally, it was not destined for greater exposure until the news of its success spread to other branches of the J. Walter Thompson agency that represent local Ford Dealers associations. In this manner, it caught on exactly like its predecessor of five years ago, and has zoomed to national prominence.

Within two weeks after its debut, the agency was besieged with requests for prints for use in San Francisco, Salt Lake, Seattle, Boston, Pittsburgh and other cities. It was shown nationally on the Ford Show, NBC-TV, and is being considered by the New York office of J. Walter Thompson for showing on an expanded schedule.

The success of this 20-second spot led immediately to its characterization in other media. The Dog has appeared in direct mail circulars, radio spot announcements, newspaper ads, posters for Ford Dealers' show rooms, and 35mm prints have been made of the spot for showing in Drive-In theaters in the San Jose-San Francisco area. Doggy banks have been ordered by Ford Dealers as a give-away item for the kiddies. In fact, the commercial sparked a whole new campaign which will feature the Dog character in subsequent spots.

For those who may not have seen the commercial, it opens with a dog chasing a Ford and being queried by an



IDEA FOR THE Ford Dog TV commercial was born in a "brainstorming" session between Bill Melendez (l), Chris Jenkins (c), and Sterling Sillars (r) at Playhouse Pictures studio in Hollywood.

# COMMERCIAL EVERYBODY IS TALKING ABOUT

...and how it was produced

off-stage voice. John Hirstand is the announcer; Hugh Douglas the voice of the Dog. The dialogue goes like this:

Announcer: "Ah, you there. What are you doing?"

Dog: "I'm dining a Food."

Announcer: "Oh, are you a Food owner?"

Dog: "No. I'm a dog."

Announcer: "Do you think everyone should be a dog?"

Dog: "Well, that's something everyone should decide for themselves . . . but I do think everyone should be a Food owner, don't you?"

The dog then enters the car and drives off.

Much of the credit for the commercial's success is due to the J. Walter Thompson agency and to the agency's Tom de Paolo who sold the idea to the Ford Dealers. For they had faith enough in the spot to purchase a saturation campaign in prime time to exploit the commercial.

The artistic and creative credit goes to Playhouse Pictures' director Bill Melendez; Sterling Stansvart, for layout and design; and to Chris Jenkins and Ed Levin, story and story sketch.

Including time for story development, planning and final approval, it took eight weeks to produce the 30-second spot. A variety of production problems arose during its animation and shooting. The first 300 drawings that went to make up the commercial were discarded after the pencil test, because the dog looked more like a porcupine than the canine that was desired. More drawings ensued, and eventually a character was conceived that animated more readily and looked more like the shaggy dog the production staff had in mind.

After it was animated, Melendez decided that the picture had to be entirely reanimated to develop more subtle and funny movements for the dog to better fit the voice on the sound track. So, another 300 drawings were discarded;

Continued on Page 370



APPROVING ANIMATION sketches for the Ford Dog commercial is Tom de Paolo (right) of J. Walter Thompson advertising agency, as Chris Jenkins outlines the story action for him.



ANIMATOR BILL HIGGINS draws one of 300 sketches required for the Ford 30-second commercial, to save time-consuming painting; drawings were sketched in pencil on sets of treated acetate.

# CHOOSING AND USING LENSES

Part 2

By JOSEPH V. MASCELLI

**NOTE:** The lenses described herein by us that Mascelli are those actually used in professional 35mm motion picture cameras. The effects, characteristics, etc., which are described for these lenses apply equally in most cases to the equivalent lenses for 16mm cameras. The 16mm counterpart of 35mm camera lenses is just one-half the focal length of the latter, i.e., the 1-inch lens for 16mm cameras is roughly equivalent in coverage to the 2-inch lens for 35mm cameras, etc.—EDITOR.

THERE ARE TWO VERY IMPORTANT reasons why the larger wide-angle lenses, such as the 35mm and 40mm, have come to be regarded more or less as the normal lenses in 35mm cinematography. This is because of the tremendous cut-off of the picture area in both wide-

screen and TV film photography, which requires a wide area of coverage to allow for the cutoff, and the fact that both the set and the players will record more naturally when they are photographed at close range with either of the aforementioned lenses on the camera.

The so called normal 50mm lens has been relegated to a sort of in-between lens. It no longer is the workhorse lens of the professional 35mm cinematographer. It frequently is used on the sound stage for two-shot or when a slightly narrower angle of coverage is desired where the camera cannot be moved in closer, or where a particular



WHILE A TELEPHOTO LENS brings objects up close, the objects appear bunched or spatially compressed, and seem to cover less ground in their movements as when close action is filmed with shorter focal lens.



WHEN SAME SCENE is shot with lens of shorter focal length, both action and perspective appear more natural.



Many and more cameras used for professional 35mm photography are hand-equipped and fitted with full complement of lenses, like the Bell & Howell shown above. (Purpose of photo is to show the equipment, not hand-held shooting with a telephoto lens is not recommended.)

perspective as desired that cannot be obtained with either wide-angle or telephoto lenses.

In the telephoto range of lenses, both the 75mm and 100mm find frequent use in studio productions in shooting closeups of people. This is because their narrower angle of coverage tends to eliminate facial distortion. The 75mm lens is usually preferred for head-and-shoulder closeups, whereas the longer 100mm lens is invariably used for tight, screen-filling closeups of heads.

It should be remembered that when photographing "back-and-forth" closeups of two or more persons, the same lens should be used for each shot and the camera set exactly the same distance each time. In this way, image size and modeling perspective are kept uniform for all shots. Here the height of the camera can be changed, if necessary, but the linear distance be-

Continued on Page 324

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M. A. RAHGINI, Mole-Richardson Co. engineer, uses Cobweb Spinner loaded with sticky substance compounded from rubber cement to lay gossamer pattern over props of a movie set



EVEN A VETERAN spider would be deceived by this realistic cobweb network created effortlessly by the simple Mole-Richardson Cobweb Spinner shown in picture at left

## Spin Your Own Cobwebs!

New special effects device using rubber cement produces realistic cobwebs for motion picture sets

BY JOSEPH HENRY

REALISTIC CRAWLER EFFECTS for movie sets are now simple and inexpensive to produce for any movie maker, professional or amateur. The Mole-Richardson Company, Hollywood, long known for its quality line of motion picture set lighting and prop equipment, has developed a simple, efficient cobweb spinner that produces cobwebs so realistic they fool even the most expert of spiders—the spiders themselves.

Because mystery and horror movies continue to be prime favorites with the public, and as almost every such movie has at least one scene in which cobwebs play an important part pictorially, there has been need for a simple means of producing the gossamer effect quickly and with little or no chance of the effects man getting entangled in the web himself. The M-R Cobweb Spinner, pictured above is the first item in a new line of products known as Moleffects.

In the photo above, left, the Cobweb Spinner is shown in use applying a realistic network of cobwebs over

props on a Hollywood movie set. Simplicity of operation is the Spinner's greatest feature. The unit consists of a lightweight motor unit resembling an electric drill to which is attached a conventional multi-blade fan and a sturdy wire guard. Mounted immediately in front of the fan is the circular reservoir that holds the rubber cement compound which is released through a tiny valve at the center as the spinner revolves.

To operate, you need only fill the reservoir with the fluid compound, screw down the cover, point the machine and pull the trigger switch. The result is a thin thread of fluid blown out five to ten feet for placement as desired.

It was possible to decorate the trail set pictured above with a cobwebby pattern in a matter of minutes. After the cobwebs have been applied, a farther realistic effect is given the network by lightly dusting it with talc with the hand-operated spray gun, which is a part of the kit. The photo

Continued on Page 378



THE M-R Cobweb Spinner and accessories. At top is carrying case. Small package holds dusting talc which is applied with spray gun (bottom of photo) after web pattern is spun. The electric spinner is in center. At left is one of rubber cement wheels at right, bottom, is supply of cement thinner



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A CAST...  
OR DRESS  
A SET**



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THE ARRIFLEX 16mm camera's great popularity is due to its many practical features such as through-the-lens viewing while filming, divergent 3-lens turret, registration pin in film gate, automatic buckle switch and variable speed electric motor.



REAR VIEW, showing aspects of direct viewing finder, tachometer, footage and frame counters, and variable speed control for the motor (lower right).

## Motion Picture Cameras

Part III

# THE ARRIFLEX 16

The Arriflex 16, because of its versatility, ruggedness and reliability has become the most popular portable professional motion picture camera in America today.

WHEREVER MOTION PICTURES are made today—in Hollywood, industry testing grounds, or scientific research laboratories—invariably Arriflex cameras are to be found in almost daily use. Since their introduction in the United States about ten years ago, both the 35mm and 16mm Arriflex have achieved tremendous popularity among professional cinematographers.

In the wide and greatly diversified field of 16mm film production the 16mm Arriflex is proving a popular and efficient camera. It is the "16", therefore, that we shall consider here in this first of a two-part report on Arriflex cameras.

Unlike the Mitchell NC and BNC cameras described in the preceding articles in this series, the Arriflex 16 is

essentially a hand camera. However, it can be built up to handle every requirement in cinematography, including lip-sync sound, for sound stage motion picture production.

Recently this camera was further improved and brought to full professional status by the addition of an automatic buckle switch, a new sprocket roller guide assembly, and a motor cable catch lock. But long before these features were added, the Arriflex 16 had become famous for its many original features—some of them exclusive. A quick rundown of these features includes: mirror reflex shutter, through-the-lens viewing, registration pin film gate, three-lens divergent turret, instant change lens mounts, variable speed electric motor, tachometer, footage and

frame counters, and contour hand grip for using camera hand held.

The mirror reflex shutter is perhaps the camera's subtlest feature. Made of Pyrex glass, it rotates at a 45° angle between the lens axis and the film plane. The front of this shutter is an optically-ground, surface-coated mirror. When in "closed" position, it reflects the image from the lens into the optical system of the finder. In "open" position, the image passes directly to the film plane for the exposure. This reflex viewing system does not involve beam-splitters, so that all of the light transmitted by the lens is made available to both the finder and the film, instantaneously.

The convenience of this through-the-lens viewing and focusing feature pre-



UNIQUE TURRET design permits any three lenses, from extreme wide-angle to 100mm telephoto, to be mounted simultaneously without mechanical or optical interference with one another.

possible when the 400-ft magazine is used on the camera.

The film gate gracefully is regarded one of the most important components of a professional motion picture camera, and a registration pin an essential feature. The Arriflex 16 film gate is extra long— $2\frac{1}{2}$  inches—for precise alignment and utmost steadiness in film movement. A side pressure rail, spring-loaded along entire length of the gate, insures lateral stability in film movement. There's a nicely balanced rear pressure pad, too, that holds the film flat and in correct focal plane; and emulsion-stages around film aperture and on front and rear sections prevent film

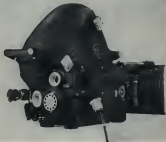
Continued on Page 371

with even while filming, thus eliminating parallax problems and the need for multiple finders, masks, and rack-over devices. One can frame accurately and follow focus critically through the very lens that is recording the scene on film. The image is seen continuously—right side up and correct, left to right—through a highly-corrected optical system affording a ten-times magnification. This applies regardless of the lens used on the camera — wide-angle, standard, telephoto, or varifocal.

In some special applications, where it is not practical to look into the camera eyepiece from the rear—as when camera is mounted on an animation or microscopic stand, or when shooting upwards from the ground—the Arriflex Periscope Finder Attachment offers innumerable conveniences. An optical system, consisting of a roof prism and two lenses, it attaches to the camera between the regular finder and the detachable eyepiece. It carries the image "around the corner" so to speak. An elbow joint permits adjustment of the angle to suit the requirements of the moment.

The Periscope Finder Attachment also serves as an extension eyepiece, and makes viewing with the left eye

ARM SOUND SLIP plus 400-ft magazine and spot meter connects the Arriflex 16 to an off-line production camera for sound synchronization.



SIDE VIEW of blimp with doors open. Three separate doors are provided for easy access to battery, view or top for mounting 400-ft magazine; another in front for access to lenses and barrel; and on the side, for servicing the camera.



# FILMING

By HERB A. LIGHTMAN

THREE OF THE FOUR interior sets of the Amsterdam spice factory were constructed in their normal vertical relationship so that it was possible to shoot continuous action ranging through all three floors. Here the Cinescope beam provides a variable viewing for the Cinescope camera, swinging it to range up and down and in and out of sets as the action and script dictated.

"THE DIARY OF ANNE FRANK," produced by 20th Century-Fox, is a magnificent human document on film, which owes much of its dramatic impact to the outstanding camerawork of director of photography William Mellor, A.S.C.

The great pictorial and dramatic success of "Anne Frank" is the superior result of close cooperation between a camera-wise director and an ace cinematographer. It is the third motion picture on which former cinematographer Stevens and Academy Award-winner Mellor have worked together. It was Mellor's striking photography of Stevens' production of "A Place In The Sun" that won him an Oscar for best black-and-white photography in 1951. "Anne Frank" is in black-and-white, too.

Long before shooting began, director and cameraman spent a great deal of time pre-planning camera angles with the aid of a small-scale model of the complicated, three-story set. They went over each sequence carefully together and Mellor made several suggestions for changes in the set that would simplify or enhance the photography. These were carefully considered by Stevens and the suggested changes made before costly set construction began.

Mellor admits that he had certain qualms before shooting commenced: "The main problem that concerned me when I started the picture was that all the action was to take place on what was actually one set. It was a challenge to get a variety of angles and lighting moods in order to keep a lengthy picture like this (it runs three hours) from becoming monotonous, photographically speaking."



DIRECTOR GEORGE STEVENS, using small factor, approves a camera setup for "Diary of Anne Frank," which Cinescopegraph, or William Mellor, A.S.C. (left) has lined up for his approval. At right is 20th Century-Fox camera with Cinescope lens and wide-angle condenser.

That he succeeded brilliantly in overcoming this handicap is attested by the film itself. Essentially a mood picture, the story includes situations ranging from brooding suspense to ominous dread, to youthful romance and the poety of a Hanukkah feast celebrated by the pitiful little group hiding from the Nazis. By means of skillful lighting and selection of angles, Mellor achieved an amazing gamut of photographic moods to complement these varied situations. The overall effect is one of richness and realism, combining documentary atmosphere with high technical quality.

The sets in "Anne Frank" consisted of an amazingly accurate reproduction of the interior of the original Amsterdam warehouse structure in which the Franks and their four guests hid from Hitler's Storm Troops for two years. There the ground floor was occupied by a spice factory and warehouse. The floor above consisted of the offices of the company. The floor above that was the "Secret Annex" which provided cramped living quarters



# "THE DIARY OF ANNE FRANK"

Unique multi-storied set made possible convincingly graphic camera shots of simultaneous, related action on as many as three floors at once.

For the refugees. Above this was the attic that included the Van Daan's bed chamber and an open area where the wistful romance between Anne and young Peter Van Daan developed.

For the picture, three of the four rooms were constructed in their normal vertical relationship, one on top of the other, instead of being spread out on the stage on one level as is generally done for film productions. Because the third floor set reached the sound stage ceiling, the attic set had to be erected separately nearby. By having the other sets one above the other, Director Stevens was able to move his boom-mounted camera from floor to floor to record simultaneous, related action on as many as three floors at once.

This fluid use of the camera did much to add movement to what might otherwise have been a visually static film. It also helped to establish geographically the special relationship between various rooms and areas of the complicated set. This relationship is defined early in the picture when Anne enters the building for the first time. The camera starts on a closeup of her as she comes in the front door. It then follows her up the narrow stairway

into upstairs rooms and continues to ascend with her until she reaches the top floor.

Lighting the narrow stairway at the beginning of this shot presented a serious illumination problem, since the camera angle included both walls as well as floor and ceiling. There was only one small opening in the top of the set through which Melkor could direct a 2,000-watt spot. However, he did not regard this as a deterrent, but rather an opportunity to achieve a realistic effect lighting.

"In situations like this where it is difficult to get the right amount of light, I always try to maintain some illumination on the background," he explains. "In this way I can take advantage of silhouetting the figures and letting them walk in and out of the light, which is often more effective than keeping the entire action fully lighted. Here it is necessary to have a light area in the background which the players can walk past so that the outlines of their figures are preserved in silhouette instead of being lost completely in shadow."

The moving camera, mounted on a giant boom, comes

Continued on Page 373



4  
CINEMATOGRAPHER Walter Dull shows Joseph Schildkraut how to hold Anne Frank's diary for an insert shot which the over-shoulder camera is placed to make.

5  
ANNE FRANK (Julie Peck) makes her first cinematic appearance here at still cameras snapping her picture as B-B Miller, using 25mm Arctus camera with C-Comp lens, prepares to make a high-angle shot of her sleep in attic bedroom.



# NO FRAME LOSS

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**\$205**

16MM MODEL (AFS-16)

### FEATURES:

- Butt or overlap splices are possible
- Knife blade precuts 2 frames of tape in 35MM size
- Tape is rolled onto film automatically from a precision sprocket
- The tape spool holds 66 ft. of either clear mylar tape (used for picture repair or splices for projection) or white mylar tape for use on magnetic film (clear tape can also be used for magnetic film). Colored mylar tape can be used in splicing film for developing machine passage
- Registration pins assure perfect lineup of film
- Stock units in 35MM are for Positive or DuRay Howell Perforated film. The 16MM unit will handle all standard 16MM motion picture film.
- Unit can be used on Daport Croner film or any other film base

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# VERSATILE TRIPOD-DOLLY

S.O.S. will market veteran cinematographer's invention which combines triangle, dolly, and baby tripod in one unit

ANY GADGET OR ACCESSORY that will ease the task of camera handling is certain to find immediate acceptance among the industry's cinematographers. Take the Versa-Dolly, which probably was the most popular item exhibited by S.O.S. Cinema Supply Corp. at the recent SMPTE convention in Miami. It combines the facilities of a tripod triangle, tripod dolly, hi-hat, and baby tripod all in one unit. "Why didn't someone think of that before!" was a common ex-

pression of conventioners who examined it at the S.O.S. equipment display booth.



IRVING RISS, A.S.C.

Well, perhaps many had thought of the idea before. But it remained for veteran director of photography Irving Riss, A.S.C., to put the idea into practical, usable form. Riss, a veteran of some 35 years behind Hollywood studio cameras—25 with MGM—recently retired, and this gave him opportunity to develop a number of his ideas for improved motion picture camera accessories. One of the first of these was the versatile tripod-dolly, which caught the eye of Joseph Tanner, head of S.O.S., who promptly acquired exclusive rights for its sale and distribution, and trade named it the Versa-Dolly.

The Versa-Dolly is a combination dolly with leg clamps, tripod triangle, and a baby tripod all in one. As a dolly, it can be used for high or low tracking shots. For the latter, the camera can be mounted as low as 12" from the floor. Three heavy-duty 4-inch rubber-tired wheels with positive wheel locks insure safe, smooth and silent shots (Fig. 1). Used in this manner, the Versa-Dolly will support any medium-weight 16mm camera and tripod. Sturdy leg-locks insure utmost security of tripod even when dolly is moved over uneven surfaces.

When used as a tripod triangle, the readily detachable wheels are removed and the unit placed on the floor. Its leg-spread can be extended from 37 inches to a maximum of 56 inches. The sturdy leg clamps, functioning in this position, will secure the heaviest of medium-weight tripod.

Continued on Page 382



FIG. 1—Used as a dolly, the Versa-Dolly features leg clamps and positive wheel locks



FIG. 2—As a hi-hat for Beehived shots



FIG. 3—As a baby tripod—sturdy, and only 17" high

# A FASTER COLOR NEGATIVE

Eastman Kodak's never-ending research to improve color film culminates in Type 5250 color negative having twice the speed of the present Type 5248

By FREDERICK FOSTER

A NEW 35mm color negative motion picture film having twice the speed of the present Eastman Color Negative Type 5248, and faster than any negative color film in current world-wide use by the motion picture industry, was announced by Eastman Kodak Company last month.

Simultaneously with its introduction at the SMPTE Convention in Miami, Florida, on May 5th, the film was introduced in Hollywood at a special demonstration for industry and press by Vasegh Shencar and Emory Huse of Eastman Kodak Company, who also will demonstrate it before members of the American Society of Cinematographers at the Society's May 25th dinner-meeting.

Test and comparison films prepared by Eastman Kodak and screened in Hollywood revealed that the new Eastman Color Negative Film, Type 5250, not only is twice as sensitive to light as the present Type 5248 color negative, but it surpasses the latter in color rendition and requires no special processing or handling. Fine grain and definition characteristics retain the same high standards.

The ASA exposure indexes for the new type film are 50 tungsten and 32 daylight—exterior use requiring the conventional conversion film. The new film is balanced for 3200° Kelvin illumination.

The impressive increase in speed of Type 5250 over the present Type 5248 E-K color negative, which is 25 tungsten and 16 daylight, means that the new film can be satisfactorily exposed in half the volume of artificial illumination or sunlight required by presently used color negative.

Lower light-illumination levels on studio sets will mean added comfort for actors and technicians on the set. Since longer takes should now be possible under the low-intensity lighting, it is expected that more scenes will be completed at one shooting, thereby sidestepping technical problems involved in piecemeal shooting of important sequences. Fewer interruptions for make-up repair should also contribute significantly to actors' concentration ability before the camera.

In addition to extending the camera's color vision through its speed, the new film is expected to help solve the numerous lighting problems encountered overseas in such underpowered areas as the Far East. Similarly, location shooting in Northern latitudes will benefit economically from the longer shooting day possible with the higher speed color film. It will permit the use of color in areas where, in the past, many producers were confined to black-and-white production, since color cost proved prohibitive on locations with conspicuously short daylight hours available for shooting.

All of this was readily apparent from the screening of test and comparison films which contained both interior and exterior scenes. These included scenes of a group of children playing with toys in the living room of their home, scenes inside a class restaurant of two couples seated at tables, shots made inside a greenhouse, a number of close-ups of models, and an impressive sequence of scenes of the current Ice Follies show—the latter shot on the new stock only, with no comparative footage on Type 5248. First footage shows of each test was shot on the present type stock, then was followed by a duplication of the scene and action photographed with the new Type 5250 stock.

The interior scenes were shot with the new Type 5250

## EASTMAN COLOR NEGATIVE, TYPE 5250

**Speed:** The new film has an ASA index of 50 tungsten and 32 daylight (with conventional conversion filter). Speed is substantially twice that of the present Type 5248. It is balanced by 3200°K lighting.

**Advantages:** Favorable "Speed-to-graininess ratio"—new film has increased speed without increase in graininess over present materials.

**Image Definition:** Equally as good as present materials.

**Color Rendition:** Substantially the same as present materials, with exception of blues which exhibit a favorable decrease in brightness.

**Processing:** May be handled and processed with conventional techniques.

**Size Availability:** The new film is primarily designed for 35mm. Other widths to be available are 65mm (Todd-AO) and 70mm. Standard reel lengths are 100, 400, 1,000, and 2,000 feet. Type 5250 will be supplied on special order until expanding production makes possible offering of the new color film as a regular-order product.

negative using an exposure of 1/56 and a shutter opening of 160°. The comparative scenes shot on Type 5240 negative were exposed at 1/4 and a 160° shutter opening. In those scenes where the smaller lens stop was used, increased depth of field, greater overall sharpness and improved shadow detail were readily apparent. Color rendition, too, was greatly improved in the test scenes shot on the faster film. Blacks had a rich, velvet tone and blues—which heretofore have always been a problem with Eastman color films—were definitely muted in tone and had a more natural appearance.

In the restaurant scenes, there was a stairway in the background with a bronze railing with richly turned supports. Backdropping this was a wall painted a light cream color. When the Type 5250 footage of this scene flashed on the screen, the increased depth, detail in the shadows and especially the detail of the stair railing was immediately apparent as contrasted against that observed in the Type 5248 footage of the same scene which preceded it.

Whereas the present Type 5248 color negative, which the Type 5250 will soon supplant, requires an overall incident light level of 400 foot candles at F2.8, the newer film requires but 200 foot candles of illumination for exposures at the same lens setting.

Most impressive perhaps, because it consisted of all long shots with a wide range of light levels, was the footage shown of the Shipstead & Johnson Ice Follies—all photographed on the newer color stock. The scenes were remarkable for the detail in audience groups on the far side of the rink, often times in partial shadow—not to mention, of course, the excellent rendition of the performers on the ice illuminated in most cases only by spot lights. The whole sequence, and it was a lengthy one, ranged from low-level spotlighted scenes to those made in the full illumination of the auditorium, demonstrating the great versatility of this new improved color negative.

The new, faster film is the result of an intensive 3-year program by Eastman Kodak to give the professional motion picture producer high speed, minimum graininess, and favorable color balance in a color negative which can be handled and processed with conventional techniques. In this progressive work, the Hollywood major studios have collaborated by exposing, evaluat-

Continued on Page 348



ELLIS CARTER, ASC, and "Emmy" won for best TV film photography

## Ellis Carter Wins "Emmy"

ELLIS CARTER, ASC, last month was awarded the Academy of Television Arts & Sciences' "Emmy" for best achievement in photography of a television film during 1968. Citation was for his outstanding photography of "The Alphabet Conspiracy," 60-minute color film in the Bell Telephone Science Series.

"The Alphabet Conspiracy" is only one of the Bell Telephone TV films photographed by Carter to date. Award marks first time that a film photographed by Carter has been nominated for either an "Emmy" or an "Oscar" award, although Carter was included in the pre-nomination list of the Academy of Motion Picture Arts and Sciences in 1965 for his black-and-white photography of "The Human Jungle."

In addition to garnering an "Emmy," Carter subsequently was presented with a complete 35mm still camera outfit by W. G. German, Inc., distributors of Eastman professional motion picture films. This post-"Emmy" awards presentation was made in Hollywood by W. J. German representative Harry E. Pratt and J. L. "Bud" Courtes.



SURPRISE bonus award of 35mm camera outfit was given Carter by W. J. German, Inc. Making presentation is Harry E. Pratt

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## FASTER COLOR NEGATIVE

Continued from Page 345

ing, and making the recommendations toward improvement of the new negative stock. Each new test roll sent the studios revealed impressive speed and quality gains over those tested earlier. Studio directors of photography are reported greatly impressed with the results obtained to date with Type 5250 test rolls.

In addition to shooting tests on the sound stage and on exterior sets on the studio back lot, Paul Vogel, A.S.C., at MGM, made a series of comparative tests of the stock using a Leica camera. With two cassettes loaded with film—one with the present Type 5248 and the other with the new Type 5250—Vogel drove down Hollywood Boulevard at night and made a series of identical exposures with both films, with only the existing light of street lamps and store windows for illumination. The two strips of film were joined to a test roll shot earlier on the sound stage, so that they received authentic motion picture negative processing and printing. The resultant exposures, mounted in 2" x 3" slides, demonstrate even more conclusively than some of the motion picture footage, the great promise the faster Type 5250 color negative holds for the future of feature film production.

Economic impact of new film should be realized in more usable footage exposed in less time. With greater latitude in depth-of-field and exposure control, cameramen should be better able to focus attention on the more creative aspects of cinematography.

Dramatic impact of wide-screen spectacles will be enhanced by the sharper long-shot definition possible with Type 5250. Smaller lens apertures will help bring far-distant objects into sharper focus. A lone tree on the horizon, for example, will present more detail to the wide-screen audience, just as the approaching horse-and-rider will be seen with more clarity sooner.

In addition to more depth of field in difficult lighting situations, the film makes following moving action in close-ups easier. Smaller lens apertures will give cameramen a larger area of critical focus in which to frame moving subjects.

The new stock will be commercially available in limited amounts sometime



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## Micro Record Corp.

is July, according to Eastman Kodak, and will be manufactured in 35mm, 65mm, and 70mm widths and supplied in 100 ft., 400 ft., 1000 ft., and 2000 ft. rolls.

Additional information on this new color negative film and its availability may be obtained from W. J. German, Inc., agents for the sale and distribution of Eastman Professional Motion Picture Film, or Motion Picture Film Department, Eastman Kodak Company, Rochester 4, New York.

## FORD TV COMMERCIAL

Continued from Page 248

and with our time already purchased for the commercial and the date drawing dangerously near, a new technique was tried to save valuable production time.

This time the dog was animated with pencil directly on frosted cels, thereby saving the time that would be required for inkling in the conventional animation method. However, the dog had to be painted on the reverse side of the cels in order to appear as a solid figure against the Ford in the background, so this stage could not be skipped.

After the third set of 300 cels were checked and arranged in sequence by the scene checker, cameraman Allen Childs took about six hours to shoot the finished production, not counting eight hours of pre-production camerawork for pencil takes and changes. The production schedule had been met, and 16mm prints were ordered and delivered on March 21st for the air date deadline of March 23rd.

Perhaps the most difficult problem

of all in the production of the commercial, was the search for the Dog's voice. It had been earlier decided that the Dog's voice had to be different, yet not irritating or moping, and not imitating numerous voices of other cartoon dogs—rather, a welcome visitor to the family living room for its direct, Ford.

Over sixteen well known character-voice actors were interviewed and auditioned. Hugh Douglas, CBS staff announcer, was chosen to give voice to the dog. This has led to casting him in a number of other commercials, and as the voice of a dog in an upcoming motion picture feature by Hal Wallis. John "Red" Heston was cast as the offstage announcer who queries the dog. A cartoon character has since been developed for him that is being used in the sequel spots that are to follow the original "Thinking Dog" commercial.

The Ford Dog has skyrocketed Playhouse Pictures into national prominence. The studio, which was founded in 1952 by Adams Woolery, a former partner at UPA, is now ranked one of the top five producers of animated commercials for television. But "Ade" Woolery is the first to point with pride to his talented staff. Almost all of them received their training in major studio cartoon departments. Sterling Sperdyant, layout and design for the dog, did the same work for the Oscar-winning animated cartoon "The Day After Tomorrow" at UPA. Chris Jenkins was the story originator of the "John and Marsha" Snowdrift commercial. And Bill Melender was nominated in 1958 for the highest award bestowed by the National Society of Art Directors.

All have worked on the many award-winning commercials Playhouse has turned out in the past, including the Gold Medal winner at this year's Los Angeles Art Directors Club Exhibit, "Ecstatically Yours," a color industrial film designed by Ronald Searle, which was produced for Transilco and the Standard Oil Company of New Jersey. In all, Playhouse has been the recipient of six gold medals for six commercials, ten other first place awards, and over 60 certificates of merit or honorable mention prizes during its six years of operation. The studio has produced over 2,000 animated television commercials, business and entertainment films, since its founding.

Has the Ford Dog spot established a trend? In satisfaction perhaps, but more important, it has increased the value and prestige of the production

## CINEKAD Microphone Booms

CINEKAD Mike Booms are light in weight, rigidly constructed, precision engineered and ideal for location or studio work.

- 1 Model 88-12 extends from 7 to 14 feet
- 2 Model C-12 extends from 7 to 14 feet, has automatic directional mike control
- 3 Model "Minimax" extends from 7 to 18 feet, has internal fixed automatic directional mike control
- 4 Model C-18 extends from 7 to 20 feet, has automatic directional mike control

Each CINEKAD Mike Boom has a sturdy 5-foot stand, which can be elevated to a height of 26 feet.

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studio as a story consultant for television commercials. Rare indeed are the times when a studio has the opportunity to lend an assist in a large campaign such as this. But it is in the field of story and story ideas that most studios are specializing in creating television commercials and utilizing the drawing wealth of experienced talent in the Hollywood entertainment field.

TV viewers throughout the country will be seeing more of the Ford Dog. A 20-second animated sequel now being televised in Southern California, Arizona and Las Vegas, Nevada, features for the first time an animated cartoon character along with the shaggy dog. The dialogue in the sequel runs like this:

Man: "Sit Up! . . . Roll Over!"

. . . Speak!"

Dog: "Ford, Ford, FORD"

Man: "No . . . say, Bow, Wow, Wow?"

Dog: "Oh . . . Ford, Ford, FORD"

Man: "Look . . . Why can't you say, Bow, Wow, Wow? like other dogs?"

Dog: "My mother came from Detroit."

Man: (Resigned) "See your Ford, Ford, FORD dealer, today."

Judging by its reception, this spot, too, will probably be seen nationally in the footsteps of its predecessor, for it generates a whole new series of gags, operating on the exact anatomy of the popular Ford "Thinking Dog." \*

## THE ARRIFLEX 16

Continued from Page 338

"breathing." The film transport claw operates independently of the registration pin, and engages the film one sprocket hole below the film gate from the front or emission side of the film. The registration pin engages the film from the opposite side. It enters the sprocket hole, engages the film, locks it in position, and holds it rock-steady for the duration of the exposure. All this is especially advantageous for those using the Arriflex 16 for instrumentation, motion recording and similar work where motion picture film is utilized to provide an extremely accurate analysis medium.

Vietnam cinematographers consider the Arriflex's method of mounting lenses among the most advanced of any motion picture camera. The divergent three-lens turret of the Arriflex 16 permits any three lenses, from extreme wide-angle to 300mm telephotos, to be mounted simultaneously without mechanical or optical interference with one another. Any lens can be brought into taking position by simply revolving the turret by means of conveniently-located turret grips. These are coded, incidentally, so that the cameraman can readily switch from one lens to another from behind-the-camera position.

There's no laborious task involved in mounting or removing lenses from the turret, because special instant-change snap-in lens mounts are provided that insure positive seating and precise large-focus and alignment. Lenses can

be changed from one Arriflex 16 to another without need for readjustment. Each Arriflex lens has a convenient follow-focus grip, greatly simplifying the task of following focus in moving-camera shots. The entire focusing range of a lens is covered by moving the grip in an arc of less than 160°.

Other but hardly-less important features of this camera are: 400-foot external film magazine which also accommodates 50-, 100- and 200-foot daylight load spools of film; a variable-speed, 8-volt (wild) DC motor; tachometer that indicates operating speeds from 0 to 50 frames per second; footage and frame counters that operate in both forward and reverse filming; and matte box and filter holder, which features adjustable front and rear stand-ards, plus two stationary and one rotating filter stages.

The 8-volt motor can be operated from a compact, lightweight, easily-rechargeable battery-pack, from dry-cell batteries, or from 110-120-volts AC by means of a transformer-rectifier unit supplied by the manufacturer. The standard motor is quickly removable and can easily be interchanged with the DC governor-controlled motor, the AC sync motor, or the animation time-lapse mechanism — all of which are available from dealers and distributors of the Arriflex 16 camera.

The 400-foot film magazine for the Arriflex 16 is designed on the single compartment displacement principle for greater compactness. Its film capacity



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15 lb. loads (on plastic cover) is in excess of 400 feet, and in daylight loads (on flanged spools) 200 feet.

A torque motor is required, which drives the take-up spindles, eliminating the necessity for take-up belts. This motor, supplied separately, is easily attached or removed from the magazine. It is readily interchangeable, and can be used with many magazines, hence only one torque motor is needed per camera. It can be set for "forward" or "reverse" filming. The torque motor operates on 6-8 volts DC, supplied by either the battery pack, the combination power supply-charger, or the auxiliary supply included in the synchronous motor assembly. As the magazine is attached to the camera, electrical contact is automatically made. Each magazine is numbered for purposes of identifying the exposure load or the scenes filmed, and each magazine has its own footage counter.

The Arri 16 is readily adaptable to sound stage shooting by inserting it within the Arri Sound Blimp, which accommodates camera, 500-ft. magazine and sync motor. The manufacturer has spared nothing to provide the ultimate in acoustical damping in the design and construction of the Arri Blimp and it compares favorably with the best sound blimps made anywhere.

Access to the blimp-mounted camera and its components is provided by three separate doors—one, on top, for mounting the magazine; another, in front, for access to lenses and turret; and the third, on the left side, for inserting the camera. Foam rubber gaskets seal the doors when closed. Inside, the camera is cushion-mounted on a base that "floats" on rubber bumpers.

The mirror reflex viewing space is extended outside the blimp by means of a special blimp finder. A control knob at rear of the blimp permits the operator to follow focus without aid of an assistant. A focus knob is also provided externally at the front left side under a large window, which shows an enlarged focusing scale. Observation of camera footage counter and tachometer is afforded by windows at rear of the blimp.

The Arri 16 camera with lenses, sync motor and 500-ft. magazine mounted in the blimp weighs a total of 70½ pounds. Price of the bare Arri-flex 16, including motor and battery cable but less rental box and lenses and blimp is around \$1,695. ■

## "DIARY OF ANNE FRANK"

Continued from Page 281

into play with telling effect in the suspenseful dealing with a burglar breaking into the warehouse at night and rifling a safe in the room directly below the Frank's hiding place. The occupants of the Secret Annex hear the burglar moving below and, frozen with fear, dare not move, speak or even cough. There is a prolonged period of agonizing suspense in which not a word is spoken. The camera drifts silently between the two floors, revealing first the intruder at work and then the two families huddled in growing horror as their pet cat meows precariously across kitchen stairs that threaten to fall, revealing their presence in the building. Brilliant camera handling in this sequence does much to build the suspense to an almost unbearable peak.

Inconceivably enough, the CinemaScope process, developed by 20th Century-Fox to allow a greater scope of action within the composition, presented its own serious problem—for this was a story of eight people crowded together in a small space over a long period of time. To evoke an empathic response it was necessary to convey this claustrophobic feeling of confinement to the audience, difficult to do as a process designed to capture the full sweep of the wide open spaces.

To cut down the scope of the wide-screen aspect ratio, Stevens confined his action to the center of the composition while Mellor reduced scene brightness at the sides by means of graduated Neutral Density filters and glasses placed on either side about eighteen inches in front of the matte box in order not to diffuse the sharpness of the scene unduly. These devices had the effect of focusing audience attention on a centralized area and conveying the desired feeling of confinement.

There was plenty of "confinement" for the camera crew working within the cramped dimensions of the sets. The site was especially difficult to shoot in because in slanting walls left little room for lights or camera. In such close quarters Mellor sometimes used a small Arriflex camera rather than the heavier and much larger Mitchell.

The lighting problems posed by the

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confusing sets was eased by concealing tubular "showcase" type lamps behind beams and pillars. These proved valuable when abrupt changes in the character of the light were called for in the middle of a scene (such as when a blackout curtain was put up in the daytime). These lamps were linked together to power-ups and the voltage was built up to increase their illumination output. Changes in the general as well as special set lighting could be made simply by raising or lowering the voltage.

Throughout most of the production Mellor used Plus-X negative stock, shooting at an average light level of 150 foot-candles; but in one dramatic sequence he was obliged to use ultra-fast Tri-X Pan to get the effect he wanted. This was the sequence in which Van Dean attempts to steal food at night while the others are asleep. The director wanted the scene very dark up to the point where Van Dean strikes a match to light his way. Such an effect is difficult to stage realistically using artificial light. So Mellor elected to use high-speed Tri-X (shooting wide-open at f 2.8) and for illumination, only the light of the match itself. Here a conventional household match was used, coated with paraffin to make it burn more brightly. It was the only illumination in that segment of the scene.

Actually there were five separate light changes in this sequence. It began with no light at all. Then the match was struck. When the others awakened the level gradually went up to 50 foot-candles and by the time the rest of the lights went on it had reached 20 foot-candles. Mellor did not wish to continue working in such low key beyond that point so, as soon as he could reverse angles, he changed back to Plus-X and resumed the former light level of 150 foot-candles. In the final cut there is no perceptible difference between scenes shot with the two different negative stocks.

"The attic set was dull and drab with only a small window to admit natural light," Mellor recalls. "In one sequence Director Stevens wanted the effect of brilliant sunlight pouring through this window. However, the window was too small to admit the amount of light he wanted on the set without 'burning up' the faces of the players who had to work right up against the window and turn and face in various directions. I knew I could

not gnaw off enough of the light on their faces without ruining the overall effect. So I simulated the effect of bright sunlight coming through the window by having the highlights painted on the set structure with aluminum paint.

"To make sure these highlights would be authentic to the source, I first placed an arc lamp outside the window in the position that would give the most realistic effect of sunlight. The lamp could not be left in this position, however, because it would interfere with the process screen just back of it. After I observed where the light would fall on the set, the outline of the light pattern was marked and the lamp then removed. Painters then came on the set with a spray gun and aluminum paint and painted each highlight to match the original. Thus, with just low-level illumination playing on this portion of the set, the high reflectivity of the aluminum paint greatly accented the highlight areas. The effect was so realistic that it even fooled Director Stevens."

This trick of painting "sunlight" in a scene is one that Mellor has often used when shooting outdoor scenes on interior sets. Where there is heavy green foliage in such sets, it is sometimes difficult to get even in close enough to produce the strong highlights that suggest bright sunlight. Painting in the highlights with white or aluminum paint solves the problem.

The camera treatment of "The Diary of Anne Frank" creates a feeling of documentary authenticity to a degree seldom achieved in a commercial photoplay—an impression of having been filmed entirely "on the spot" in Amsterdam where the true-life tragedy of the Franks and their friends actually took place.

This consistently convincing realism was attained by precisely integrating studio shots with location scenes and background process shots filmed in Amsterdam in the neighborhood of 263 Prinsengracht, the actual Anne Frank home.

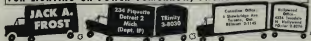
Director Stevens (who was for years one of Hollywood's top cameramen before abandoning his viewing glass for a megaphone) had an idea for using background process shots in an imaginative manner to more closely tie them in with the scenes filmed in the studio. At his suggestion, Mellor shot tests of this technique on the stage. Second unit director George Stevens, Jr. took

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the tests with him in Europe where they were analyzed by sound and cinematographer Jack Cardiff. Working to specific directions from Stevens and Melfo, he produced location establishing shots and background process plates that add extra dimension to the authenticity of the "Anne Frank" film.

To illustrate the imaginative use of process backgrounds in the picture, a few outstanding examples come to mind:

In one sequence the spice factory workmen are seen arriving at the warehouse in the morning. The camera is set up in the hallway, shooting through the doorway toward the street. The background is a process plate showing the actual Amsterdam street outside the building. The workmen enter and walk off-screen camera left. The camera holds on this angle until the last workman enters and then pans with him to the interior set of the spice factory.

Another sequence opens with a striking process shot of a characteristic Amsterdam sky filled with seagulls busily circling against puffy clouds.

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The studio camera remains stationary on the process screen (which is mounted above and behind the attic rooftop set) until the process camera begins to tilt slowly downward. At an established point, the studio camera smoothly picks up the movement at the same rate of speed and tilts down off the process screen to show the rooftop exterior of the attic, continuing in a dolly shot through the window and onto the interior set of the attic. The final effect is that of a single camera panning the sky and then moving on into the room.

A third sequence opens with a shot of Anne lying on her stomach on a couch, writing in her diary. Her thoughts are heard in off-screen narration on the sound track. As she speaks of children playing in the street below, the studio camera moves past her and through the window where it comes to rest on a process screen filled with a scene establishing the rooftop of Amsterdam as seen from a third floor vantage point. Then, as the studio camera remains stationary on the process screen, the process camera

slowly tilts down to show the children playing in the street. The effect is such that the studio camera appears to have filmed the entire scene, starting on the interior shot, dollying through the window and tilting down to the street.

"The Diary of Anne Frank" is notable as a fine example of skillful direction and imaginative photography precisely blended to produce stunning dramatic effects. In commenting on his collaboration with George Stevens, cinematographer William Mellor observes: "George is very easy to work with. He started as a cinematographer and therefore understands the cameraman's problems perfectly. He has a wonderful explicit way of explaining the effect he's after; then he leaves the execution of it up to the cameraman. Invariably we would talk over a sequence together and I would tell him of my ideas. He would explain his own and very soon we would arrive at a unified approach."

"Stevens is so good at explaining what he wants that it's easy to give him what he wants," Mellor concluded.

or scenery will appear too small. Careful camera angling and use of a long lens will record the frame and at the same time appear to pull distant objects closer, making them appear larger. While the result will not have the three-dimensional separation of a wide-angle lens shot it will record all elements in a pleasing composition.

Telephoto lenses are effective for making "stacked" shots of distant objects—such as a group of airplanes in flight. The ships will appear to be flying in very tight formation if the lens angle is carefully chosen to recede them one against the other in a long line, with each just a bit higher and slightly in front of the one behind. Many dramatic effects are possible with telephoto lenses when this close separation attribute is put to work. A buster can be made to appear much closer to a lion than he actually is, and racing cars seem dangerously close on the screen—yet actually are safely separated.

Long focal length lenses are useful for all kinds of sports filming—especially where the camera must be used at a considerable distance from wild games, to record football or baseball games from the top of a press box, or where the cameraman cannot otherwise approach the subject closer because of danger or the physical limitations imposed. Telephotos are also ideal for filming curtain closings and cascaded reaction shots of subjects unaware of being photographed.

Six-inch telephoto lenses are seldom employed in studio production work except in very special situations. A rare example was the filming of Hitchcock's "Rear Window" where all of the action happening across a court yard appears on the screen as viewed by James Stewart through his telephoto-equipped still camera.

An outdoor tracking shot, in which the camera appears to move alongside the moving person or vehicle, can be simulated with a telephoto lens by staging the movement in a wide semi-circle, instead of a straight line. By placing the telephoto-lensed camera in the circle's center and panning with the movement, the moving image will remain the same screen size throughout the shot. Only a short pan shot can be made in this manner, however, because gradually changing shadow patterns may spoil the effect. While the result will be pictorially flatter than a true tracking shot made with a shorter lens,

## CHOOSING AND USING LENSES

Continued from Page 323

screen lens and subject must be kept uniform, except when there is some special reason for doing otherwise.

Telephoto lenses may be said to produce posteriorly the opposite effect of wide-angle lenses; persons or objects widely-separated in a scene are flattened or "squeezed" so they appear closer than they actually are. Typical examples are scenes of a football scrimmage, racehorses bunched and rounding the turn into homestretch, and a scene in which a row of telegraph poles or trees run along one side and off into the distance. The flattening effect of the longer focal length lens is especially pronounced in scenes such as these shot with a telephoto.

The narrower angle of convergence of the telephoto lens also imparts a unique effect to movement, a product also of its tendency to flatten or compress the scene. When objects moving toward or away from the camera are filmed with a telephoto, as in the case of the racehorses mentioned above, their progress is notably retarded. Most of us have seen newsreel shots of a horse race made with a telephoto where the horses obviously are moving at

top speed, yet they appear to take a long time covering ground. This illustrates the extreme flattening effect of the longer telephoto lenses and the reduction of that important dimension, depth. The total result is just the opposite of that obtained with a wide-angle lens with its tendency for greater separation, image stretching, and pronounced three-dimensional modeling.

Many of the inherent liabilities of the telephoto lens can be turned into assets, however, if they are used correctly. Since long focus lenses tend to flatten images—shooting with cross-lighting helps to overcome that effect. Modern telephotos can deliver just as crisp, brilliant and sharp images as lenses of lesser focal length. What they lack in modeling, separation and focal perspective can often be made up by proper side lighting, prudent choice of camera angle, filtering and careful framing.

A telephoto can often save the day on a framing shot where the frame device is situated too far from the background. Where use of a normal lens will record the foreground frame just right, distant background objects



the technique can be useful when a dolly is not available and the cameraman must improvise on the spur of the moment.

It is easier to film an object moving fast cross-screen with a long lens from a distance, than with a short focal lens up close. The reason is simple: the longer lens requires a shorter panning arc, which in turn requires a slower panning movement and results in a smoother shot. The shorter lens, on the other hand, working close requires an erratic pan—slow at first, then faster as the object swings by close to the camera and then suddenly decelerating as it passes and goes away.

Some photographers believe that telephoto lenses are calibrated differently than normal lenses and that scenes filmed with them require less exposure. This is not true. Any T-top on a telephoto lens will admit exactly the same exposure as the film as any other lens at a similar T-top opening. But, when a long telephoto lens is used to shoot distant objects the intervening atmosphere may cause the scene to appear lighter in tone due to scatter light—and thus require less exposure. It is this total difference in the scene, not anything inherent in the lens or its calibration, that can change the exposure value.

Telephoto shots are affected by heat waves and great care must be taken to avoid the melting or "boiling" effect that often results when shooting in hot, humid places, particularly in mid-day. Extra long telephotos should be used early or late in the day—never when the sun is directly overhead. An elevation, allowing a downward angle, will aid in overcoming the visual effect of heat waves since less of the ground atmosphere will intrude in the range of the lens.

Where a wide-angle lens is employed for an establishing long shot, one should not follow up by shooting the next scene with a telephoto. The spatial relationship created with the wide-angle lens will be out of harmony with that obtained with the longer lens because people or objects will be squeezed together and flattened against the background. Instead, a progression of intermediate focal length lenses should be used or the cameraman should move in closer and use a slightly longer lens. Or change camera angle so that the background is seen from a fresh viewpoint.

The telephoto lens not only magnifies

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image size—it also magnifies any camera faults, such as poor panning, vibration, shakiness, etc. So, shoot from a rigid tripod mount, pan carefully and don't use a long lens for dolly shots. Since telephoto lenses have a shallow depth of field, one should take care in focusing and follow-focus on objects moving toward or away from the camera.

Many professional cameramen focus by eye, but Hollywood production cameramen invariably use a measuring tape regardless of the fact that their cameras possess highly magnified and very accurate ground-glass focusing finders. Eyes vary, lenses do not. Once it is certain that a lens scale is correctly calibrated it is best to tape all shots "on the nose." Scenes involving several people or objects at various distances should be filmed split focus so that the lens' depth of field will insure sharpness over the entire area. The best distance to focus can be ascertained by consulting the American Cinematographer Handbook or the Kelley Cine Calculator. A simple expedient, however, is to measure a spot one-third of the distance from the front focus to the rear focus. If the lens is closed down sufficiently, depending on the overall distance, the focus will carry. Do not actually "split" the distance by measuring a point half-way in between. This throws the focus back and causes a loss of foreground sharpness. The reason is that the depth increases with the distance.

To record a sharp distant background and still carry maximum depth of field, employ the hyperfocal distance of the lens at the particular *f*/stop being used. When a lens is focused at its hyperfocal distance the depth of field extends from half the hyperfocal distance to infinity. The smaller the *f*/stop the closer the hyperfocal distance. If it is desirable to do exactly the opposite and film a sharp subject against a blurred background, the longest lens consistent with conditions should be used—utilizing a neutral density filter or smaller shutter opening, or both, so that a larger *f*/stop can be employed, thus reducing depth.

While modern professional lenses are all of comparatively good quality, they do differ slightly in resolution, contrast and other minor variables. It is best, therefore, to choose one manufacturer's brand of matched lenses so that the image quality, particularly in

color filming, will be uniform regardless of focal length. It is also wise to have all cine lenses stoppped so that their performance will be the same at similar lens openings regardless of the lens in use. This is particularly important where several cameras are used on the same production.

The important thing to remember when selecting a lens for a particular shot is to use the shortest possible focal length for the shot consistent with the desired result. This does not mean shooting with a wide-angle lens everytime. It implies employing a lens whose focal length is no longer than necessary for the particular effect desired. Choose a wide angle lens, not necessarily the widest, if a plastic, rounded, well modeled image is desired. Use a shorter lens to obtain maximum convergence, greater separation of image planes, greater illusion of speed or to increase audience participation in the screened action.

Choose the normal, or standard lens, or the semi-telephoto for those telephoto shots that require narrow angular coverage, and for "two-shot" and close-ups, where the camera must be pulled back to achieve the best portrait modeling minus facial distortion. Or for capturing linear perspective that possesses neither the foreshortening of the wide-angle lens nor the extreme flattening of the telephoto.

Use the long telephoto lens for recording large images of distant objects when it is impossible to approach them, or when it is desirable to squeeze or stack images together. Or when a flattened, lengthened perspective is necessary. The telephoto, because of its shallow depth of field, is also useful for isolating an object or person against a blurred background.

There's an old movie axiom worth repeating here: "Always change the lens or the camera angle, preferably both, on every shot." A motion pic-

ture story should be presented with visual variety that keeps the spectator in and out and around the action so that he sees it at its best at all times. But the changes in image size, modeling, perspective and angle must be so subtle that the viewer is hardly aware of them. It may be necessary sometimes, for a shocking or startling effect, to inject an abrupt change. But generally speaking it is best to use lenses as they are intended to be employed: as another story-telling tool in the vast array of cine techniques.

## COBWEB SPINNER

Continued from Page 332

at right (above) is a closeup of the set with cobwebs applied and dusted.

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## FILMING "THE WORLD, FLESH, AND THE DEVIL"

Continued from Page 347

66th to 42nd Street, then cross town on 43rd and out of sight.

It sounds quite simple, but here are some of the many problems that were involved: (1) A crew of thirty-five had to arrive at 3:00 a.m. in order to be all set up in position to shoot at 5:30 a.m. (2) Two cameras were to be mounted on platforms which had to be constructed to measurements dictated by the exact locations necessary to achieve the desired camera angle. (3) Two prop trucks loaded with an assortment of rubbish such as might be abandoned by terrified people in flight, plus Civil Defense posters and assorted other

### JOSEPH V. MASCELLI . . .

also wrote the initial article in this series on Motion Picture Camera Lenses. Unfortunately, Mascelli's by-line was omitted from the article in error and we take this opportunity to explain the omission to our readers, with our apologies.—ED

props had to be secured. (4) Four specific permits had to be obtained from New York City officials, a special detail of twenty-two policemen arranged for and agreements made with seventeen business firms to extinguish the world's biggest and best-known advertising signs for a minimum of two hours.

Preliminary surveys of traffic flow had proved that 6:45 on a Friday morning was the ideal time and day to shoot the sequence. The police department, however, preferred Sunday morning. There was much discussion until the police department made its own survey, decided that the film unit was right and granted permission for Friday morning shooting.

The step-by-step instructions prepared as insurance against hitches in the shooting covered more than twenty pages. A few items quoted at random will convey the general idea: (1) Permits were obtained to stop all traffic entering the Times Square area for six periods of three minutes each, and for all traffic lights to be blocked out on cue. (2) Arrangements were made with all stores, restaurants and business firms in the area to switch off their lights during shooting. (3) An elaborate signal system was designed and set up for a distance of twenty blocks to guarantee a simultaneous cue to all concerned.

It took four days to prepare for the shot. Up to a point everything went smoothly. Belafonte and the crew arrived at 5:00 a.m., before sunrise. Trucks, crew, cameras and personnel went to their assigned positions as rehearsed. At 6:30 the company was ready to shoot. However, the sky was heavily overcast, and it became evident that there would not be enough light to shoot until after 7:00. Meanwhile, traffic began to build up at an alarming rate as New York began a new and busy day.

Termin occurred as the minutes ticked off. Then, as the light meters began to stir faintly, the unexpected happened. A Department of Sanitation truck lumbered slowly down Broadway wending one side of the street. Waiting for it to dry was out of the question. To go ahead would suggest photographically that it had moved on one side of Times Square and not on the other.

Frustrated consultations, two telephone calls, and the Sanitation Department director issued an order. Using up one of the precious photographic periods,

the water truck went back and wended down the other side of Times Square.

Finally, at 7:20, everything was ready once again. The cue was given to start incoming traffic. Belafonte got into position, and at 7:25 the cameras began to turn. At 7:28 the shot was on film. This scene, which took so long to set up was only one of thirty-seven similar location set-ups in New York City which required the same infinite planning, timing and execution. In the final cut the scene is on the screen nearly forty-five seconds.

Since many of the sequences had to be shot just after sunrise, having enough light for acceptable exposures was a constant problem for Muraoni. By using Tri-X film, and with only 20-foot candles of light available, he had to shoot most of these scenes at 1/2.5. Shooting in the Wall Street "canyons" with the sky darkened by a black overcast, he considered himself lucky to be able to get an exposure at all. The smallest opening he was ever able to use, even with Tri-X was f/3.5. He preferred to avoid the use of this ultra-fast emulsion except when necessary, because of the grain size and he used Plus-X for the remainder of the film. However, in the final cut there is no disturbing difference in grain and scenes shot with the two different emulsions interest quite smoothly.

Getting enough light to shoot "deserted" Grand Central Station was only one of the problems encountered on that sequence. Traffic was the real bugaboo. A survey had shown that 9:00 to 10:30 Sunday morning was the period in which there was the smallest flow of traffic at this location. Even so, it was impossible to hold very long people who were rushing to catch trains. The crew was allowed three minutes of shooting time at scattered intervals and arrangements were made to delay departure times of the trains an extra three minutes.

Lighting of the overcast train terminal was hampered by the fact it was impossible to bring in adequate lighting equipment. Muraoni used small units and spotted photofloods in the corners to light the background. Unfortunately, after all this work, the Grand Central Station sequence ended up on the cutting room floor, a sacrifice to running time.

The photography of "The World, the Flesh and the Devil" does not rely on trick or process shots, but is characterized by unusual camera angles which

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calculated to accentuate the eeriness of the situation. Cameron and director, working closely together, took full advantage of interesting backgrounds to achieve mood. Particularly effective is a sequence shot in Herald Square just 20 minutes after sunrise in which the angry clouds, perched by a shaft of light, are reflected in rain-soaked streets. Dramatic low angles enhance the impact of scenes showing Belafonte looming against the all-glass facade of the United Nations building.

One of the most effective scenes in the picture is a low angle pan shot in which the camera scans a complete 360° arc to suggest the effect of Belafonte exploring his surroundings for signs of life. The technique behind such a maneuver would suggest a complicated crane set-up of some sort, but the result was actually accomplished by a combination of ingenuity and simplicity itself.

Marmontel commandeered an ordinary office-type swivel chair. His operator holding a rented Arriflex camera, sat down in the chair with his legs outstretched and Marmontel spun him around in the required 360° arc. The shot was made a number of times at several different speeds and using a variety of lenses. The take used in the final cut appears to be the one made at medium speed with an 18mm sub-angle lens.

"The World, the Flesh and the Devil" is photographically a mood picture, and contributing heavily to the mood of desolation are the sweeping panorama shots of mid-town Manhattan with cloud banks hanging ominously over the skyscrapers. These clouds suggest symbolically the deadliness of the purple cloud which had actually wrought the havoc, even though that peril had long since been dissipated. In order to make these clouds stand out in stark relief Marmontel used a combination of 23 Red and 56 Green filters and compensated his exposure on the basis of a filter factor of 5.

Director of photography Marmontel was prepared to meet exposure problems on location, but he was quite surprised to be confronted with a similar challenge right in the sanctuary of the M-G-M sound stage where, theoretically, every element of lighting and photography can be minutely controlled. He arrived on the real name set the morning shooting was scheduled there (not having previously seen the set) to find that this authentic replica

of the real thing had been constructed so realistically that it was a question how to light it. The Prop Dept. had rigged intricate devices over the set to damp tons of debris into it to simulate a cave-in. This left little or no room for equipment to light the set for the "earth-shaking" event. Moreover, the rough-hewn walls had been painted black to suggest coal and they soaked up light like a sponge.

The tight schedule the company worked under precluded making any changes, and Marmontel and his crew proceeded to shoot the set as it was, making the best of the situation. Marmontel licked the lighting and exposure problems by again using Tri-X negative for these scenes, concealing small lighting units in cracks and crevices of the coal mine set, and by wetting down the coal-black walls to produce contrasting highlights.

At the studio, there was always the added problem of matching the bleak, natural quality of the photography that

characterized the many shots made in and around New York City. This, in order that the studio filmed shots would intercut smoothly with the location footage. This imposed an uncommon restraint on Marmontel compelling him to resist the tendency for glossy and over-colored photography in these scenes.

"It was a tough picture to shoot," Marmontel recalls, "because we not only had to fight traffic, pedestrians, police and rain in New York, where most of the picture was filmed, but biting 25-degree temperatures and winds that cut like a razor. Nearly all of us had a bout with the flu before we wound up the location shooting. But it was a wonderful challenge, and an enjoyable picture to work on because everyone was so pleasant and all got along so well together. Ready MacDonald is a director who understands, better than some, the problems of the cameraman and he is uncommonly patient while you strive to get a set-up the way he wants it. With cooperation like that from a director, you really can't miss." \*

## Books You'll Want To Read

**MOTION PICTURE ENCYCLOPEDIA**, by James R. Cameron and Lou F. Clyer. Cameron Publishing Co., Coral Gables, Fla. \$10.00.

The new 6th Edition has been completely re-written and brought up-to-date, according to the publisher, and although its pages are unnumbered, the volume is now almost 2-inches thick. Within its covers are illustrated and/or described just about every subject, problem or procedure involved in the production of professional sound motion pictures. For the researcher it is a "must"; and for the film worker an invaluable source of information.

**THE TECHNIQUE OF FILM ANIMATION**, by John Hales and Roger Marmontel. Hastings House Publishers, Inc., 151 East 50th St., New York 22, N.Y. \$10.00.

Just why it remained for a pair of top British animation men to set down the techniques of modern film animation, instead of one in the Hollywood animated film industry, where we in America have come to regard as tops in this field, is a question that will occur

to many. But the authors of this volume have done a magnificent job and given the industry the finest book of its kind on the subject.

This authoritative source book is the first comprehensive work to treat all the animation techniques for film and television. Here are demonstrated and explained the aims, the methods and organization for making animated films for entertainment, instruction, advertising and research.

The volume is remarkably well-illustrated, and there's an Appendix for valuable material you will want to refer to and the most comprehensive glossary of animation terms yet published.

This is a must for any film worker's library.

**PRINCIPLES OF CINEMATOGRAHY**, by Lester J. Wheeler, FRPS, MBES. The Macmillan Company, 60 Fifth Ave., New York 11, N.Y. \$12.75.

Because in this country, at least, the term "cinematography" implies the photography of motion pictures, the

*Continued on Page 282*



## PHOTOGRAPHIC ASSIGNMENTS

Continued from Page 243

### PARAMOUNT

CHARLES LANE, Jr., ASC, "One-Fred Jakes" (Vivian & Cohen, Screenplay Prods.) with Marlon Brando and Karl Malden. Marlon Brando, director.

JOSEPH LASHILL, ASC, "Carmen" (Hal Wallis Prod.) with Diana Martin and Shirley Maclaine. Joseph Anthony, director.

LOUIS GERARD, ASC, "A Visit to a Small Planet" (Hal Wallis Prod.) with Jerry Lewis and Earl Holliman. Norman Taurog, director.

### REPUBLIC STUDIOS

MAICK SCHICKLER, ASC, "Leave It to Beane" (Genslow Prods.) with Barbara Belfand and Hugh Beaumont. Norman Tokar, director.

ELIUS TRACKEY, ASC, "Barlowe Girl" (Whelan Girl Prods.) with John Truitt. "Wells Fargo" (Overland Prods.) with Bill Robertson.

JOHN WARREN, ASC, "Allied Handcuff Presents" (Revue Prods.).

EDWARD COLEMAN, ASC, "The D. A. Man" (Mark VII Ltd.) with John Cassin. "Pete Kelly's Blues" (Mark VII Ltd.) with Wyn Reynolds and Louise Beavers. Jack Wells, director.

WILLIAM SCHNEIDER, ASC, "S. A. 77" (Revue Prods.), "M. Squad" (Laramie Prods. Prods.), "Wardrobe" (Revue Prods.).

JOHN WARREN, ASC, LINDSEY LINDON, ASC, WILLIAM SCHNEIDER, ASC, "State Trooper" (Revue Prods.) with Rod Cameron.

RAY GUY, ASC, "Schlitz-Lex Playhouse" (Revue Prods.).

### SEVCO STUDIOS

PHILIP LATHROP, "Peter Cane" (Sevco Prods.) with Craig Stevens.

LINDSEY LINDON, ASC, RAY GUY, ASC, "Lancers" (Revue Prods.).

RAY GUY, ASC, LINDSEY LINDON, ASC, "Barlowe Girl" (Revue Prods.).

STUART THOMPSON, ASC, RAY GUY, ASC, LINDSEY LINDON, ASC, WILLIAM SCHNEIDER, ASC, "Merrilland" (Revue Prods.) with Ray Milland.

CHARLES LANTON, Jr., ASC, "Gone With Keweenaw Show" (Harc Prods.) with George MacKinnon. Peter Towlebury, director.

BENJ KLING, ASC, "Wagon Train" (Revue Prods.) with Ward Bond.

### BOO BOWIE

ROBERT PERRY, ASC, "Ann Sothern Show" (Dorco Prods.) with Ann Sothern.

GEORGE CLARK, ASC, "The Millionaire" (Dee Television Prods.).

HARRY GARGALAN, ASC, "Whispering" (Dorco Prods.) with Kenneth Tobey and Craig Hill. Robert Allan, director.

NICK MINERGA, ASC, "Barlowe Showwayk Theatre" (Dorco Prods.) with Barbara Showwayk. Robert Florry, director.

EDWARD FRIEDBERG, ASC, "The Gale Storm Show" with Gale Storm and Zella Fata. William Scher, director.

### BUD PATHE

LESTER WORTH, ASC, "The Red McCoy" (Berman-Warner Prods.) with Walter Brennan. Hy Averback, director.

ROBERT HUNTER, "Demerger" (Dorco Prods.) with Jack Mahoney.

### TWENTIETH CENTURY-FOX

FRANK REEDMAN, ASC, "The Penny Magic Show" with Raymond Burr.

LYNN ARDEN, ASC, "The Third Man" with Michael Rennie.

LEO TAYLOR, ASC, "Rise Dorian" (CScope) with Macdonald Carey and Carol Lypsey. Philip Dunne, director.

CHARLES CLARKE, ASC, "A Private's Affair" (CScope & Color) with Christine Ebersole and Bill Moore. Basil Wells, director.

KARL STOKER, ASC, "The Alligator People" (Associated Prods.) with Lee Chassey and Beverly Goodland. Ray Del Bello, director.

LEON SHANNON, ASC, "The Blue Angel" (CScope, Jack Cummings Prod.) with Curt Jurgens and May Britt. Edward Dmytryk, director.

FRED GATLEY, ASC, "The Last Frontier" (Glaty, shooting in Alaska). Arthur Napoleon, director.

### UNIVERSAL-INTERNATIONAL

AUSTIN ARNOLD, ASC, "Any Way the Wind Blows" (CScope & Color, Arco Prod.) with Buck Hutton and Doree Day. Michael Gordon, director.

ROCHELL HARLAN, ASC, "Operation Petticoat" (Genslow Prod., shooting in Keweenaw, Fla.) with Cary Grant and Tony Curtis. Blake Edwards, director.

REINHOLD MEYER, ASC, "Spontaneous" (Technicolor; Bryna Prods.) with Kirk Douglas and Laurence Olivier. Anthony Mann, director.

### WARNER BROS.

HARRY STRALLING, ASC, "A Summer Place" (Technicolor; shooting at Monterey) with Richard Egan and Dorothy McGuire. Delmer Daves, director.

JAMES DWIGHT, "Commercials"

LEONARD BALLARD, ASC, "The Bonchie Book" (United States Film) with Richard Burton and Barbara Bask. Delmer Daves, director.

RALPH WOODLEY, ASC, "Celt 42" with Tyrone Power.

I. PHILLIPS MARLEY, ASC, EDWIN DEPAR, ASC, "Buckshot" with Ty Hardin.

MARBLE SUDS, ASC, "Lawless" with John Russell.

RALPH WOODLEY, ASC, WILEY AMSTERDAM, "77 Sunset Strip" with Eileen Zuckman, Jr.

MARBLE SUDS, ASC, EDWIN DEPAR, ASC, "Napoleon" with Will Hutchins.

THOMAS TYRUMIAN, ASC, "Commercials"

CARL GUTER, ASC, "Yellowstone Kelly" (Technicolor) with Clint Walker and Andrea Mann. Gordon Douglas, director.

JOHN SALES, ASC, "Guns at the Timberline" (Technicolor; Jaguar Prod.) with Alex Lend and Jeanne Crain. Robert Webb, director.

GEORGE FOLMER, ASC, "Gosh McGosh" with Joan Garner and Natalie Wood. Joseph Prewer, director.

## BOOKS YOU'LL WANT TO READ

Continued from Page 380

title of this book may be considered by some to be misleading, dealing as it does with the whole procedure of producing and exhibiting motion pictures.

Except for describing the essentials of the motion picture camera, little is mentioned about the techniques and art of motion picture photography. Actually this is a treatise on the whole industry.

But this is not to take anything away from the value of the book as an informative and educational writing. Its profusely-illustrated 472 pages contain a wealth of authentic data which the film worker will find invaluable as a source of reference.

## TRIPOD-DOLLY

Continued from Page 242

mounted Verne cameras.

The hub of the Verne-Dolly has accommodations for mounting a camera. Thus, the unit may be used as a hi-hat for making free-level shots, with the camera as low as 8-inches from the floor (See Fig. 2).

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